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Thematic Proceedings

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Two Women Seated on a Divan

Анри Матис (1921): Час музике, две жене седе на дивану

Универзитет уметности у Београду  
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University of Arts in Belgrade  
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# Different ways of developing creativity in Eurhythmics speciality<sup>1</sup>

### Summary

At the beginning of the article, the author will describe the background of creative imagination – creativity as a mental process and creativity as a human feature. Creativity as a trait is particularly desirable among artists for whom the characteristic feature is an unconventional and very often extraordinary way of thinking and understanding the world. Having this trait can lead to new discoveries both in science and art. The main aim of developing creative imagination is to look for opportunities for inspiration and draw it from other arts as well as from the same field – based on exploring knowledge in this area and adapting or transferring to the ground of discipline that we deal with. Inspiration from other fields of art offers great opportunities to develop creativity and creative thinking. Many artists derive from other works of art, for example: composers, who draw from literature or visual arts, and fine artists who are inspired by music, dance or theatre. In the Dalcroze's Eurhythmics there are opportunities which give possibilities of development of creativity and creative thinking during the classes, where inspiration by other arts, such as fine arts, dance, theatre and literature is used. This aspect of educational work broadens mental horizons and receptivity of thinking. It will be the main issue of this article. The author would like to describe his own research results about various ways of developing creative imagination and creativity in the eurhythmics speciality. This text is illustrated with photos, which come from creative activities related to the inspiration of other arts. At the end there is conclusion regarding the possibilities of developing imagination and creative thinking in the eurhythmics area.

**Keywords:** creativity, imagination, inspiration, eurhythmics, movement interpretation.

### Introduction

Nowadays, in the everyday functioning of every human being, we observe the constant influence of many stimuli. The situation requires from people to learn how to use unconventional methods of solving problems and an individual approach to many tasks. Important aspects in the development of creativity are other people, our relationships with them and broadly understood culture.

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<sup>1</sup> This article is an extended version of the text published in the monograph devoted to art and education in the perspective of the present and future times (Kamińska, 2019).

A perfect area to develop creative imagination and creative thinking is Eurhythmics – the method of music and movement education, created by a Swiss pedagogue, musician, conductor and educator – Emil Jaques-Dalcroze (1865-1950). In this text there will be described the connection between creativity and activity during Eurhythmics classes.

There are many definitions and descriptions of the term “creative” in the source materials. One of them says that this is a person who creates something new or original<sup>2</sup>. The following description of creativity can be found in Internet sources: it is “a mental process involving the emergence of new ideas, concepts, or new associations, connections with already existing ideas and concepts”<sup>3</sup>. According to M. Karwowski, creativity is a trait and it is associated with having a certain “potential of creative functioning”<sup>4</sup>. He believes that every human being can be creative.

The other term of creativity is the ability to “untypical and effective solution of tasks or problems (...), readiness to create new ideas”<sup>5</sup>. An interesting description of the discussed concept was formulated by M. Paszkowski: “creativity is the way our mind reacts to the world. For a person distinguished by high creativity, the surrounding world is a source of questions to which this person is looking for answers. A person who thinks creatively is both an observer and an interpreter of reality. Creativity is therefore, inter alia, the ability to see and combine different elements, (for example events, concepts, etc.)” (Paszkowski, 2008: 16). Analyzing this aspect of creativity we can draw a conclusion, that a helpful trait which is worth developing is flexibility of thinking.

The term “creative” is connected with the concept of creation, where creative thinking is needed. It is a mental process resulting in the emergence of new ideas, concepts and solutions. A. D. Nowicka writes that each person has a part of creativity, but it exists in each of us to a different degree<sup>6</sup>. In many languages, creativity is synonymous with creation and its level can range from minimal to outstanding and the unique one. Creative thinking and a creative attitude is therefore associated with unusual ways of thinking and the ability to apply new solutions to a given problem.

<sup>2</sup> <https://sjp.pwn.pl/szukaj/kreatywny.html> [18.3.2022]

<sup>3</sup> <https://pl.wikipedia.org/wiki/Kreatywno%C5%9B%C4%87> [14.4.2022]

<sup>4</sup> <http://www.kluczdokariery.pl/twoja-kariera/rozwoj-osobisty/kreatywnosc/art,2,kreatywnosc-w-pracy-.html> [10.4.2022]

<sup>5</sup> <https://medycynaipasje.com.pl/a1676/Jak-zwiekszyzyc-swoja-kreatywnosc-.html> [10.4.2022]

<sup>6</sup> <https://medycynaipasje.com.pl/a1676/Jak-zwiekszyzyc-swoja-kreatywnosc-.html> [15.10.2017]

M. Paszkowski distinguishes four features of creativity:

1. Imagination;
2. Activity is deliberate and aimed at achieving a result;
3. As a result of a creative activity, an original work is being created;
4. Effect of creation as a result of a creative activity – should be valuable<sup>7</sup>.

A creative person should have the ability to differentiate objects, good and capacious memory, and the ability to perceive and distinguish new objects. Of great importance is the ability to think creatively, the level of knowledge, the type of personality, the so-called enterprising (it means a person, who is not discouraged, where others see failure) and internal motivation<sup>8</sup>. M. Paszkowski adds the following features: openness, flexibility of thinking, ability to keep distance, sense of humor, willingness to look for solutions and answer questions, tendency to look for many solutions and perceive the problem from many sides, originality and courage. He also describes the creative person as the human, who features with: free thinking, including allowing the emergence of absurd or useless ideas, which are also associated with the fear (Paszkowski, 2008: 17-47).

Creativity and creative thinking is connected with the the concept of creativity. There can be distinguished many definitions and terms. According to R. Gloton and C. Clero, it is a creative act that „involves bringing into being something that has never existed before” (Puślecki, 1998: 19). Pietrasiński refers to Stein and understands creativity as: „activity that brings previously unknown products, and at the same time socially useful” and distinguishes objective creativity discovering something new that was not there before and subjective creativity, called secondary in two forms: first – where the individual discovers something new without being aware that it already exists and the second one – as training in the ability to discover something new without knowing that it has already been discovered, occurs most often in education (Puślecki, 1998: 19).

Developing of creativity can be led during the fun activities, for example: games, improvising during singing, playing or dancing, creating short movies and theatre scenes or other physical activities. In this case it is important, that art works, which are made in this way, can be new for the creators, in spite of the fact that the similar solutions could be used before by other people. These effects of creating activity in the last phase in the art work are valuable for creators, but for the recipient it can be more or less precious.

At this point, it is worth quoting the words of one of the visual artists, Pablo Picasso: “Every child is an artist. The problem is how to remain an artist once we grow up” (Paszkowski, 2008: 13). The way of creative thinking is also not limited to art or science. Zborowski’s statement is noteworthy when he writes that the

<sup>7</sup> <http://www.ik.vistula.edu.pl/czym-jest-kreatywnosc> [15.4.2022]

<sup>8</sup> *Ibid.*

ability to create „almost exists in a potential state in all people, at all ages, but it must be awakened and developed in the education process” (Pietrasiński, 1969: 10).

When talking about creativity, it usually concerns the following areas: literature, art, music and research. The current literature on the subject has extended this area to other spheres of human activity, such as: organizational, cognitive, production, artistic, educational, caring, service, cleaning and sports. Considering the above areas, in the pedagogy of creativity, the student’s own activity is considered to be of primary value, thanks to which he develops intellectually, physically, emotionally and volitionally (Puślecki, 1998: 20-21).

Taking into account the development of creative thinking, the author would like to recall J. Guilford’s classification of elementary creative abilities, which includes factors conditioning divergent thinking, including fluidity and flexibility in the production of intellectual content (Puślecki, 1998: 36).

In turn, Z. Pietrasiński emphasizes that creative activity is not limited only to intellectual activity, it absorbs the entire personality. “Thoughts and ideas related to the work being developed are intrusive and do not leave the person after normal working hours. (...). The satisfaction and joy brought by achievements in creative work are among the strongest pleasant feelings that a person can experience. They are expressed, among others: in a strong sense of one’s own power and value and in a sense of the deep meaning of existence” (Pietrasiński, 1961: 127).

The characteristic feature of the human being is that he can be creative and change his existence, influencing on progress in this specific area. Nowadays, creative activity is not limited only for talented people, but is a social phenomenon. More and more often you can meet active individuals, capable of action, full of initiatives and inventiveness. Therefore, in broadly understood education, students’ elementary creative abilities should be supported (Puślecki, 1998: 11). Creative activity is needed to participate in the ongoing changes that represent newness in various areas of life. Puślecki associates the following terms with the novelty thus accepted: creativity, discovery, inventiveness, novelty, innovativeness, rationalization and creativity (Puślecki, 1998: 19).

An interesting approach to the social context of creativity is presented by Konaszekiewicz, who assumes that „External factors influence the development of creative predispositions” (Konaszekiewicz, 2004: 51). This means that in the educational process it is important to develop these factors that influence the development of creative abilities and dispositions. Psychologists also emphasize the relationship between creativity and the environment, such as the need for „An elementary sense of security and the necessary dose of freedom in personal development” (Nęcka, 2021: 147). Characteristic features of parents of creative people include: low level of authoritarian attitude, aversion to orders and prohibitions as educational values and lack of overprotective attitude. The presence of people who constitute a kind of personality model or a kind of mentor, is also emphasized. In



relation to the education process, the role of the teacher is to confirm „The young person in his identity as an artist, which usually involves recognizing his talent and possibilities” (Konaszkiewicz, 2004: 51; Nęcka, 2021: 147) and to set him developmental tasks, including problems of a creative nature.

Various studies highlight the importance of macrosocial and cultural factors. It is assumed that creativity develops in a society living in prosperity, when there is a demand for works, and the condition is personal freedom and cultural diversity (Konaszkiewicz, 2004: 54; Nęcka, 2021: 147). B. Suchodolski believes that despite many psychological studies in this area, the sources of human creativity are still unknown. In the pedagogy of creativity, the area of what to do so as not to destroy creative impulses is better known, but how to stimulate them remains a mystery. He writes: „The basic directive of pedagogy inspiring creative forces should be the principle of enriching inner life and intensifying experiences” (Konaszkiewicz, 2004: 46). Particularly in artistic education, contact with other fields of art and, at the same time, activities aimed at acquiring workshop skills and personality development of great importance.

The above words, although spoken a long time ago, still have high value and deep meaning. In the context of shaping creativity and creative imagination among students, it is even more appropriate to look for new ways of carrying out creative tasks in which students will be able to develop their creative dispositions, looking for innovative solutions and exploring unknown areas in this field. As a result of such activities, they will be able to create new works of art, thanks to which they will experience joy and pleasure, and their sense of value and self-esteem will increase.

A. Einstein wrote about searching for the new: “The only secure method of avoiding failures is not to have any new ideas” (Paszkowski, 2008: 47).

### **Developing creative imagination and creativity in the Eurhythmics specialty**

In today’s education system, the aspect of education through art is important, as it gives the opportunity to expand knowledge and self-fulfillment as factors conditioning the full development of a human being. A creative attitude, understood as commitment and innovation, is a reflection of an active attitude to life. So it is very important to awake the attitude, needs and creative skills (Żebrowski, 1991: 108). This applies both to students and their educational process, as well as to the teachers, who in their pedagogical practice should show a searching attitude. The most desirable issue in this respect is the developing personality of the teacher, whose activities are aimed at, inter alia, creating conditions for the development of students’ abilities, possibilities and creativity. The aspect of the development of creative thinking is of particular importance in artistic education, where we can find most of the tasks of a creative nature.

The Eurhythmics Method, created by E. Jaques-Dalcroze, is not only a method of music education, but also a “musical educational method” (Brzozowska-Kuczkiewicz, 1991: 29) and general development of human. J. Gerhard-Punicka writes, that Eurhythmics as a musical discipline is supposed to educate sensitivity and “develop musical and artistic imagination, a sense of aesthetics and style of music, teach the form of a musical composition through a musical sentence, give a deeper understanding of the musical content through an emotional experience related to its movement and plastic realization” (Gerhard-Punicka, 1963: 73). We can add here the development of the ability to recognize the historical aspect of the creation of a piece of music, as well as different musical genres.

The search for continuous understanding between music and the body is the base of eurhythmics activities. The creator of Eurhythmics dreamed about the method of musical education in which such an understanding would occur between the musical layer and the movement of human body. The thoughts of human, which appear while the music is being played, should be united with the expression of the moving person to become an “instrument for expressing our impressions” or a “visible sound” (Brzozowska-Kuczkiewicz, 1991: 13, 34).

Eurhythmics is a multifaceted and versatile method of human artistic, music and physical development. Many Dalcroze’s exercises and tasks are creative, they take into account the individuality of the person, while acting in a group. Practicing eurhythmics can have a positive impact on our personality traits, creativity, sensitivity, memory, reflexes, perceptiveness, and on our whole life, enriching it with artistic experiences and emotions. Jaques-Dalcroze said: “every person must learn to react quickly and confidently, because there may be situations in his life, when he will absolutely need it”.<sup>9</sup>

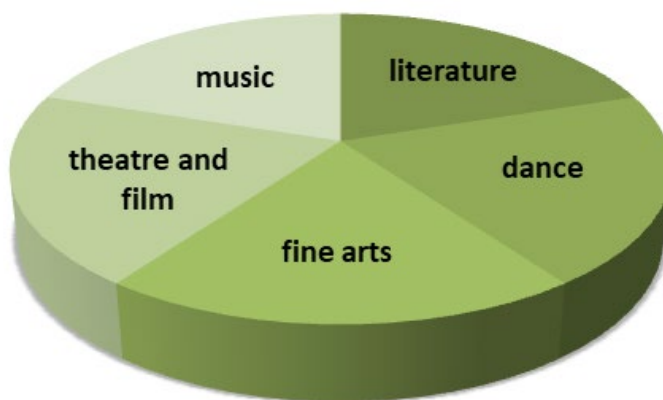
The constant development of Eurhythmics and search for newer and newer forms of task implementation and the visualization of a musical work in movement allows us to say that this is an area that serves the development of creativity of both the artist representing this discipline and the “sensitive and creative recipient of art” (Kupsik, 2014: 165).

How to develop the creativity of pupils and students of the Eurhythmics specialty? During the classes related to the E. Jaques-Dalcroze’s method (eurhythmics, movement techniques, Eurhythmics ensembles, movement compositions of musical pieces, piano improvisation, eurhythmic methodology and pedagogical practice), the teacher can inspire his students’ creative activities, using various fields of art as following:

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<sup>9</sup> These words said Jaques-Dalcroze during the demonstrations of his exercises in Warsaw, and their meaning was symbolic – they concerned a nation in captivity, whose „quick and sure action can gain its freedom” (Emil Jaques-Dalcroze) (van Scheltema, 1963: 28).

1. Literature.
2. Dance.
3. Theatre and film.
4. Fine arts – sculpture, painting, graphics, artistic craftsmanship.
5. Music (Illustration 1).



**Illustration 1.** Sources of inspiration for the creative imagination.

### ***Ad. 1. Literature***

We can use literature in the following tasks:

- Verbal text, e.g. rhymes/poems/stories can be used for: melodic-rhythmic improvisations, rhythmization of the text, various metrorhythmic tasks, composing songs, creating musical-movement stories and instrumental illustrations – e.g. with the use of percussion instruments or everyday objects, and also in creating examples of piano improvisation.
- Sounds treated non-semantically but with color, such as sounds or syllables – we can use to create various musical materials, including vocal and vocal-instrumental improvisations, as well as for specific metrorhythmic tasks (for example including rhythmization).
- Music pieces with the use of a human voice – treated with color, are a challenge to the implementation of the choreography of music.

EXAMPLE:

1) Rhythmical exercise – the descending sequence of values based on quarter notes and eighth notes – ordered from the number 5 to the number 1, with the following text:

5	♪	we are in Po-land	5	♪	eu-rhy-thmics stu-dy
4	♪	clapp-ing, sing-ing	4	♪	play-ing, tou-ching
3	♪	fun-ny rhythms	3	♪	and move-ment
2	♪	slow-er	2	♪	fast-er
1	♪	I	1	♪	like

### ***Ad. 2. Dance***

From the earliest times, dance has been a form of expressing emotions and human experiences. On the Eurhythmics area, the elements, which comes from the dance, can be used for spontaneous movement improvisations, based on dance elements, and for improving motor and general memory, as well as movement and visual-motor coordination by remembering specific steps and entire choreographic patterns. Dance, like other forms of movement, improves the efficiency of the motor apparatus and awareness of our own body. Finally, specific dance techniques and elements shape the sense of the movement style and its aesthetics and expression. The most frequent elements which we can use in this area are following: classical ballet, contemporary, modern, jazz dance, folk, popular dance, afro and other characteristic dances (Illustration 2).



**Illustration 2.** Inspiration of Syrinx myth in movement interpretation.<sup>10</sup>

<sup>10</sup> Photo comes from the diploma movement interpretation of *Syrinx* by Claude Debussy, prepared by Kinga Szeferka under the artistic supervision of Marzena Kamińska in the Second Degree Music School in Gdynia, Poland (private archives).

On the basis of Eurhythmics, we can use the principles of movement composition and adopt certain choreographic solutions in creating the movement interpretation of music. Among specific dances – also selected elements transferred to the ground of creating choreography of music which include these elements can serve as an enrichment of the movement idea and the workshop, they can be used to develop a movement interpretation of this piece of music. The most often adopted elements of dances are following: historical, jazz (Illustration 3), modern (Illustrations 4 and 5), contemporary (Illustrations 6 and 7), classical (Illustration 8), national and folk dances of Polish and other nations.

The music forms of the dances also exist as piano instrumental miniatures, which are being created during piano improvisation classes. The curriculum includes Polish national dances such as: polonaise, krakowiak, kujawiak, oberek, mazur, mazurek as well as Czech polka and a dance of German origin – waltz.



**Illustration 3.** Inspiration of jazz dance in movement interpretation.<sup>11</sup>



**Illustration 4.** Inspiration of modern dance in movement interpretation.<sup>12</sup>

<sup>11</sup> Photo comes from the diploma movement interpretation of *Pink Panther* by Henry Mancini, prepared by Kinga Szeferka under the artistic supervision of Marzena Kamińska in the Second Degree Music School in Gdynia, Poland (private archives).

<sup>12</sup> Photo comes from the movement interpretation of *Autograph* by Tomasz Sikorski, prepared by Marzena Kamińska with students of Eurhythmics at the Academy of Music in Gdańsk, Poland (private archives).



**Illustration 5.** Inspiration of modern dance in movement interpretation.<sup>13</sup>



**Illustration 6.** Inspiration of Argentinean dance tango in movement interpretation.<sup>14</sup>

<sup>13</sup> Photo comes from the movement interpretation of electronic music *Gen Ision No.1* by Renne Raumo, prepared by Marzena Kamińska with students of the Second Degree Music School in Gdynia, Poland (private archives).

<sup>14</sup> Photo comes from the diploma movement interpretation of *Tango* by Wojciech Kilar, prepared by Weronika Wiśniewska under the artistic supervision of Marzena Kamińska in the Second Degree Music School in Gdynia, Poland (private archives).



**Illustration 7.** Inspiration of popular dance in movement interpretation.<sup>15</sup>



**Illustration 8.** Inspiration of classical dance in movement interpretation,<sup>16</sup>

### ***Ad. 3. Theatre, film***

Acknowledging the secrets of the art of acting is very difficult and multidimensional. In this regard, it is possible to adopt certain elements of acting tasks aimed at opening up and expressing emotions in music and movement tasks, singing, as well as on stage during concerts shows of movement interpretations of music. Acting elements are also used to increase body awareness, motor coordination and emotional expressing of our body. We can use tasks which are focused on highlighting specific content in the mentioned activities.

<sup>15</sup> Photo comes from the diploma movement interpretation of *Dancing Queen* by Abba, prepared by Małgorzata Raczowska under the artistic supervision of Marzena Kamińska in the Second Degree Music School in Gdynia, Poland (private archives).

<sup>16</sup> Photo comes from the movement interpretation of *Serenade* by Grażyna Bacewicz, prepared by Marzena Kamińska with students of Eurhythmics at the Academy of Music in Gdańsk, Poland (private archives).

In performing arts, additional elements enriching the means of expression are costumes, set design and lights. They can also be used to shape creative thinking in the process of creating choreography of music, as well as during their presentation at concerts. The content of a theatrical, ballet, modern dance (Illustration 9) or the plot of a movie (Illustrations 10 and 11), can be a great source of inspiration for activities in the field of creating music as an illustration of this content, in creative eurhythmic tasks or during the process of creation a movement interpretation of music.



**Illustration 9.** Inspiration of modern dance and the art of acting in movement interpretation.<sup>17</sup>



**Illustration 10.** Inspiration from “Mister Tadeusz” movie in movement interpretation.<sup>18</sup>

<sup>17</sup> Photo comes from the diploma movement interpretation of *Sonata No. 4* for prepared piano by John Cage, created by Kinga Szeńska under the artistic supervision of Marzena Kamińska in the Second Degree Music School in Gdynia, Poland (private archives).

<sup>18</sup> Photo comes from the movement interpretation of “Battle” by Wojciech Kilar from the movie *Mister Tadeusz*, prepared by Marzena Kamińska with the students of the Second





**Illustration 11.** Inspiration from “The Star Wars” movie in movement interpretation.<sup>19</sup>

#### ***Ad. 4. Fine arts***

Fine arts are a rich collection to inspire in the field of activities in Eurhythmics. Both sculpture and painting can become an inspiration in the search for innovative gestures, a different approach to body lines, group shapes, and gestures arranged in space. These elements can be helpful in creating movement interpretations of music. The symbolism of the painting also influences the emotional means of expression in movement interpretation of music.

Images – both their content and emotions, stimulate the imagination, it can be a valuable material for instrumental and vocal musical illustrations or combining both these forms (Illustration 12). Architecture – can be useful in looking for common features when comparing the style and technique of creating an architectural structure to the architectonic of musical pieces and style, as well as the techniques of its composing. We can adopt this aspect into the selection of a movement idea in specific metrorhythmic tasks, movement improvisation or in the creation of movement interpretation of music.

The preparation of artistic works, e.g. collages or presentations – can help in acquiring or expanding knowledge on a given topic. Another possibility is preparation the graphic score of music piece, which can help in reading and knowing this work, especially in terms of layered sounds structures and in the emotional layer of these music compositions (Illustration 13).

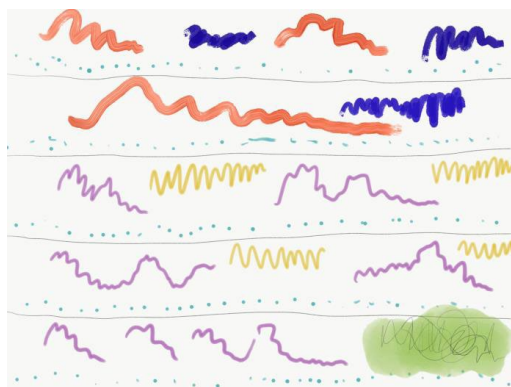
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Degree Music School in Gdynia, Poland (private archives). Flags, used in the movement interpretation, were referring to the theme of the film.

<sup>19</sup> Photo comes from the movement interpretation of “Imperial March” by John Williams from the movie *Star Wars*, prepared by Marzena Kamińska with the students of the Second Degree Music School in Gdynia, Poland (private archives). Costumes and lighting used in the movement interpretation were referring to the content of the film.



**Illustration 12.** Inspiration of fine arts – collage about Emil Jaques-Dalcroze.<sup>20</sup>



**Illustration 13.** The graphic score of electronic piece of music – *The Wizzard Laboratory* by Delia Derbyshire.<sup>21</sup>

<sup>20</sup> This collage was prepared by the students of the Second Degree Music School in Gdynia, Poland, as the part of The Competition of Knowledge about Emil Jaques-Dalcroze method, under the supervision of Marzena Kamińska (private archives).

<sup>21</sup> During the process of creation movement interpretation, the conventional graphic score is helpful in separating individual sound planes in a musical work, in emphasizing its formal structure and emotional layer.

Computer graphics, which today give a huge field in this area – can be used as a form of multimedia visualization, which can inspire movement, vocal and instrumental improvisation. This kind of visualization – which is created especially for the needs of choreography of music – can enrich the means of expression and deepen the artistic mean of expression. In the following multimedia artistic project, the movement interpretation is based on the cycle “Images sans Images” part 1, composed by Agata Krawczyk. The graphic visualization is based on the abstract paintings titled “Abstract compositions” by Andrzej Śramkiewicz (Illustration 14).



**Illustration 14.** Intermedia work – combining images with music choreography.<sup>22</sup>

### ***Ad. 5. Music***

Music in various forms is present in every class related to the Eurhythmics method. Musical pieces we can use as follows:

- On eurhythmics – during realizing of metrorhythmics, movement, inhibition- incitation, plastic of body and movement expression exercises.
- On the technique of movement – in exercises improving the efficiency of the motor apparatus, motor coordination and motor memory.
- On piano improvisation – to learn piano literature, to creation of the variation form, as a source of inspiration to create our own music, e.g. new miniatures, new musical materials for various methodological tasks.
- During eurhythmics ensembles – in movement improvisation and creating choreography of music.

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<sup>22</sup> Photo comes from the artistic project by Marzena Kamińska with the students of Eurhythmics at the Academy of Music in Gdańsk, Poland (private archives).

A specific type of music is illustrative music and the one composed for the purposes of film, ballet, theatre plays and stage performances. In this case, the role of music is to illustrate the theme proposed by the composer or reinforce the message of emotional content related to the plot of the film or other stage art. When we would like to use it in classes, during create movement interpretation, we should take into account the subject and content of the artistic work which the music was composed for. Then, in the movement interpretation, this content should be referred to in a symbolic way.

Interesting and significant in the development of creative imagination can be a combination of various elements in a multimedia form. An intermedia work, takes on a new dimension in a multi-sensory version. The use of multimedia is therefore a rich source of inspiration for people dealing with art and has a positive impact on the development of creative thinking.

## Conclusion

In everyday activities, in various classes of Eurhythmic specialty, it is worth departing from the patterns that make the everyday functioning of the world easier for a person, but slightly limits creative thinking. It is worth using new, unusual solutions, such once that may seem even strange at the first moment. They can be, among others e.g. searching for new vocal sounds, unconventional ways of playing instruments (including preparation of instruments), using unconventional objects and props along with their new ways of using them. In terms of working with the body, they can include: discovering new possibilities and shapes of the body, unknown ways of moving in space in both individual and group activities.

In this aspect, other arts are an invaluable source of inspiration for our creativity. It is good remembering that one of the most important aspects of the development of creativity is the existing of other people with our relationships and the broadly understood culture in relation to the way of life, environment and time in which we find ourselves.

Finally, I would like to quote the words of A. Gide: “No one discovers new lands while seeing the marina from which he sailed” (Paszkowski, 2008: 38).

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#### РАЗЛИЧИТИ НАЧИНИ РАЗВОЈА КРЕАТИВНОСТИ У ОКВИРУ СПЕЦИЈАЛИЗАЦИЈЕ ЕУРИТМИКЕ

Рад је посвећен развоју креативности – менталном процесу који је веома потребан уметницима. Главни циљ развоја креативности јесте тражење могућности за инспирацију и црпљење инспирације из других области уметности. У раду су представљени резултати сопствених истраживања о различитим инспирацијама и начинима развоја креативности у оквиру специјализације еуритмике. Рад је илустрован фотографијама које потичу из креативних активности повезаних са методом Еуритмике Емил Жак Далкроза.

**Кључне речи:** креативност, машта, инспирација, еуритмика, телесна интерпретација